

OFFBEAT

magazine

Views

ReViews

InterViews

JUNE
1997
CFUV-FM 102

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THRUSH HERMIT



#

120

<http://cfuv.uvic.ca>

A Guide to
CFUV FM 102

Victoria's Listener-Powered Radio

Life at the 'Fuv

This month we give you some Web Page addresses that some of our volunteers are involved in:

First, I assume you're all aware of the CFUV page, which can be found at <http://cfuv.uvic.ca>, and of the official campus/community radio chart magazine, Iearshot - which can be found at <http://www.e-shot.com>. There you'll find lots of links to other stations across Canada, as well as info on campus/community radio in general.

Craig Lloyd; aka, "Scourge" of the currently vacationing Intentionally Left Untitled Show has a page with lots of links to Chris Farley sites, various television shows, and of course, his radio show. His site can be reached at <http://www.netshop.net/~klloyd>.

Demetrious Tsimon and Shaukat Husain, hosts of Straight, No Chaser, have a web page dedicated to Sweet Thunder, their record store.

The URL is <http://sweetthunder.bc.ca>.

Mike Booth, aka Wally Hunter of *Uncle Wally's Funhouse* which, by the way, has just returned to the airwaves on alternating Thursdays from 3-5 pm has a page dedicated to his Screamin' Monkey Productions and has links to local theater sites he has helped design, as well as a page on his radio show at <http://www.islandnet.com/~whunter>.

Brand New Editor Jon Murphy has a page at <http://www.camosun.bc.ca/~murphy00/>.

There's many more than this, and the next few months will bring you up to date with the many other creative outlets our volunteers have— besides working up at CFUV!▲

LOCAL FOLK

by Wendy Wall

Here is Part 2 of the "Clip-Out-And-Put-On-Your-Fridge" Summer Festival Guide. In May's column, I left you hanging somewhere in June.

- Many islanders will make a pilgrimage to Birds Hill Park in Winnipeg on the weekend of **July 10-13**. Now in its 24th year, the **Winnipeg Folk Festival** boasts musicians the likes of Alan Stivell, Martin Sexton, Kathy Kallick, and the Holmes Brothers. For more information, call toll free 1-888-290-3331 or browse their web site at www.magic.mb.ca/~wff.
- This year, the **Vancouver Folk Music Festival** celebrates its 20th birthday. The lineup for the festival, held at the beautiful Jericho Beach Park **July 18-20**, includes Veda Hille, Dan Bern, Ani DiFranco and Buffy Sainte Marie, to name a few. The number to call is (604)602-9798.
- Attention all campers! Pack up your tents and don't forget to attend the 10th Annual **Mission Folk Music Festival** at Fraser River Heritage Park **July 25-27**. For more information, call (604)826-5937.
- On the same weekend, **July 25-27**, Providence Farm, near Duncan, is the site for the **Islands Folk Festival**. This year's performers include Ben Sures, Ron Korb, Takadja, Vox Violins, Three Strong Winds, and Virgo Rising. Check out their web site at www.folkfest.bc.ca or call (250)748-3975. P.S. you can camp here too!
- Folk fans in Calgary are treated to five days of music at the **Calgary Folk Music Festival**, Prince's Island Park **July 23-27**. You'll want to attend if you like Richard Thompson, Victoria Williams, David Lindley, Rosanne Cash, Los Lobos, Fred Eaglesmith, Emmylou Harris, Norma Waterson, Martin Carthy, Shooglenifty... need I go on? Call (403) 233-0904; e-mail folkfest@canuck.com.
- The Trinidad and Tobago Cultural Society of BC hosts the first annual **Caribbean Days Festival**, **July 26-27** in Vancouver. The Plaza of Nations will be a hot bed of calypso, African, soca, salsa and reggae music on Saturday. Sunday's performances take place at the Waterfront Park in North Van. For tickets or information, call (604)273-0875.

That's it for this issue. Watch for the July/August issue of Offbeat Magazine for **Part 3: Late Summer Festivals including Filberg, Canmore, Edmonton, Bumbershoot, and Saltwater.**

Tune into CFUV's folk programs Mon-Sat, 8-10am; we'll be spinning discs of festival musicians before the festivals!▲

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June 1997

Issue # 120



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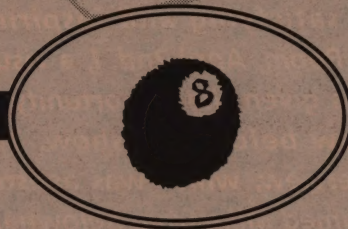
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OFFBEAT



Forum

WHO ROCKS HARDER!?

Yeah, summer's here and the time is right. Though people aren't exactly dancing in the streets yet, it's only a matter of time. Regardless, we here at *Offbeat Magazine* will be dishing it out all summer, so watch for our deluxe July-/August edition. But we're counting on you for a few things. We need people to review local shows, especially all-ages ones. If you think that you could be the one, get in touch and we'll hook you up. We're always looking for photographers too, so if you have any camera experience let us know. Anyways, it's been my good fortune to have this editorial position bestowed upon me. My name is Jon and I'm replacing the enchanting Roseanne Harvey. Now don't fret, Roseanne will still be around this summer, but for now she's rocking out with her new, yet unnamed band. As for my summer, it's already being spent doling out expensive coffees to a bunch of mutant tourists. Musically though, there's plenty of stuff going on. Special Olympics are touring down the coast in August and will hopefully have some material out soon...Run Chico Run are a great, amazing new pop band who have been playing tons of shows recently...Treecrusher, Santo,

and The Defektors are planning on touring the island. You can check them out in Campbell River and Parksville at the end of June. Speaking of the Defektors, their demo tape should be out pretty soon.... Break Even Records has just released some new stuff including a Neos EP and "Scene Ventage", a 10-band seven inch with lots of local stuff... Other People's Music in Toronto have released a Dishrags CD documenting this once famous Victoria

band.... Stereo-Type Recordings are currently working on a cassette compilation of Victoria bands... And The Kidnappers played their first official show recently and are set to become this city's new sensation with their traditional ska sound. Lots of stuff to do and hear, so until then, I'll see you next month.

Jon Murphy▲

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by Emrys Miller

Cranes are a beautifully and hauntingly melancholy British pop band that put on a very satisfying and inspiring performance at Vancouver's Starfish Room, April 2nd. I, a visual artist and big fan of the Cranes, was given the opportunity to talk with lead vocalist Alison Shaw before the show. The following are excerpts from the interview, which was assisted by my friend Kevin Price and a fan named Mike from Kelowna.

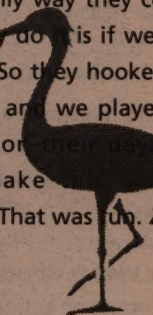
Where did the name Cranes come from? Well, ages ago when we first started practising in Portsmouth, we used to practise near the dockyard. You open the door of the practice room, and there were thousands of cranes everywhere. But it's also the bird cranes, because it's supposed to be a symbol of long life in Eastern culture. **Right now, you're on tour for Population Four?** Mm hmm. **How do you feel about this new album, compared to other albums?** Well, it's definitely

more of a live album for us. Pretty much in a couple of takes, we all set up in the way that most bands probably record. But in the past, we've done a lot of sampling and used drum machines and recorded bit by bit. We'd been talking to this producer called Mark Freegard, and his kind of approach to recording, (he worked with the Breeders). So, his approach to recording is write the songs and then play them as a band, and he'll record them. And so, just for a change we kind of tried that approach. **Can you describe any more infor-**

mation about The Tragedy of Orestes and Electra? I haven't been able to find it in Victoria. We recorded *Orestes* at the same time that we did *Loved*, at least we started working on it then. And what it basically is is forty minutes of music in seven sections. It's quite experimental sounding and it's got a really dramatic sound to it. And that's what made me feel it wasn't the sort of thing I would sing on. I just thought it needed something different. I found a few lines from a French play that I knew, and, just to see what would happen, I just kind of spoke these few lines over the one piece of music, and eventually read extracts from the whole play to try to represent the story. I think that we got really involved with it for a while for about three weeks. And I really do think it's one of the best things we've done really, because we did it quite unconsciously. It was quite fun to work on. **Is there any influence from cinema in your music?** Well, that was the other project that we did, just after the *Orestes* thing... a film maker in London asked us to write the music for a short picture film that she did, and I think that was something that we've always wanted to do. It was kind of like a road movie, but it's hitchhiking in England. It was about a relationship between two people which sort ultimately of has a sad ending, so it was quite suitable for us. Some of the music came from the "Loved" album, and some of it we wrote especially for the film. **It's unusual, bands sometimes get followings in the oddest places. Where would you say you're popular? Is there a following in Asia, and places like that?** Um, we've got a small following in Asia, in funny places like Malaysia and certain little pockets of Asia. We haven't really been released in Japan or Australia so

that's kind of unknown territory to us. But the strangest places recently were in Eastern Europe, places like Latvia and Estonia and Yugoslavia. And the Czech Republic, we've always been quite well known in, 'cause we've played there quite a lot. **I'm just wondering, other than the Cure, which you've mentioned, what other bands would you say have influenced your music?**

Well, Nick Cave is an old favorite of ours, and I think me and Jim have followed his career all the way through. Actually the only record of his that I don't like is the murder record. I didn't like that much at all. But apart from that, I pretty much like everything he's ever done. Yeah, he's cool. I like the Pixies. I think Kim Deal is someone we really admire. I like all her other projects too. And also Kim Gordon, I really like her, in Sonic Youth. I think Sonic Youth we're really big long time fans of. **Now videos... I've seen a video for 'Shining Road' from the Loved album. Are there any other videos?** There are, actually. There are about seven or eight videos from the past. A lot of them are kind of low budget videos that we did ourselves. The first few singles that we ever did in 1990, 91, 92 — we did videos for all of those songs and Mark directed them. There's a really low budget one that we did in Mexico to "Beautiful Friend" actually. Two film makers down there invited us down. They said they really wanted to do something with us, visually. They were based in Mexico City and they were independent film makers. The only way they could fix it that we'd actually do it is if we played some shows there. So they hooked us up with this promoter and we played some shows there, and on their way off in between we'd make a video for "Beautiful Friend". That was fun. ▲



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Phased & Fused

PSYCHICK WARRIORS OV GAIA

by the Space Monkey

The Psychick Warriors Ov Gaia hail from Tilborg, Holland and have been producing music for KK records since 1992. Their artistic achievements have seen two full length releases and several singles including remixes from the likes of Plastikman and Coil. Their influence yields to the early European industrial scene borne out of groups like Genesis P-Orridge's Temple Ov Psychick Youth. Their music reflects nature in its uncompromising manifestation of organic chaos in the most unexpected of forums, including technology. To push beyond, we recently inquired into the mind of Reinoud Van Den Broek, who programs and philosophizes as one quarter of the Psychick Warriors.

P&F: Were you involved in bands before PWOG?

REINOUD: I was involved in Sluagh Ghairm. It's a gailic word and it means "a multitude of spirits cry"...the word "slogan" has been derived from it. This was more of a ritualistic, dark soundscape project, but we didn't release any music officially - just compilation material that is now out of print.

We were very much involved in the industrial scene as purists in the sense of bands like Throbbing Gristle, Psychick TV and Coil. We were inspired by their philosophy, their cut-ups and a lot of things they were interested in. So they inspired us and we looked further, and I think what happened afterwards in time- in what's now called ambient- is kind of a new age form of what they were already doing.

P&F: So where do you see music headed with regards to experimentation?

R: Drum and Bass is just one of the many things. There's also trip hop or chemical beats, whatever you want to call it. Electronic dance music was declared dead years ago, but it's not really. It just keeps evolving into different things. I think most people don't even realize how much of their former rock bands are now produced by dance producers using samplers and the latest studio techniques. Of course you know about U2 who are produced by people like Howie B; and then there's Bjork.

I work in a record store and things like The Chemical Brothers, which is one of our best sellers at the moment, are being bought by people that used to buy Nirvana-like stuff. To them it's the same, but to me I think Chemical Brothers are boring, because they are making the kind of music that Meat Beat Manifesto did years ago. Consumers hardly know the difference anymore between rock and dance and electronics. I think electronics these days are reasonably accepted.

P&F: Yet many people find it difficult to access this (techno) music in a live performance because it does not have the stage presence which live rock acts have...

R: Yes, and that's one of the main problems with bands like us; we don't have a show, and the point is we don't have a "show". There is this myth of a band on stage who must entertain you with some kind of show. The music should do the trick. One of the interesting things for us (with electronic music) was that people wanted to dance again. They didn't care as much about their idols.

P&F: You mentioned that in your previous incarnation (SLUAGH GHAIRM) that you had an element of ritual theatrics in the stage show.

R: Mmm.... maybe only in an atmospheric sense — in the lighting, and we used video screens and we had big huge scrap metal pieces on stage so it sort of looked like something... (laughter) We've used strobes in a sort of dream-machine like manner — continuous light



flickering directed at the audience. We used it for the first year or so of Psychick Warriors...

P&F: Do you still apply a sense of ritual to your live performance?

R: We've changed alot. The most important thing for us right now is in the sonic atmosphere. We think about what the sound should do to an audience. It doesn't always work, but there is of course a plan behind it. However, there's no straight message behind it. It is ritual in the sense that we want people to dance and try to make them dance to our music, which isn't that easy because our music isn't really the disco sound of the 90's, but we try to create a sincere atmosphere in which anything is possible when it works. When you get drawn in it might do something to you. And what it does to people; all we know is it's a nice experience and that which, if you want to, can do much more... Maybe I sound a bit too cryptic... I don't know... (laughter) ...but what I did learn over the past ten years is that it's hard to make a philosophy out of it. The more you say about it, the less it works...

P&F: How do you approach studio and live production?

R: An angle we like is to sample broken electronics. We try to use the machines when they are malfunctioning in our sounds... things like that... it's hard to explain - our atmosphere is built around strange phenomenon which people take for granted, like samplers...

We use a computer on stage and most of it is preprogrammed, except for the way it is mixed. We sequence the tracks live, although the parts with which we sequence the tracks are already there. Then the synthesizers, samplers, and what you'd call the "in-front-of-audience-mix" is live... and all the arrangements can be made out as long as we want or as short as we want.

P&F: Has the music industry affected the way you see things?

R: The music industry is kind of slave driving. It

hasn't really affected me in the way I look at the world. You do find out there's nothing idealistic about it. What we wanted was to reach a point where we'd make music that we like and we also thought that we could make music that would sell well enough worldwide that we could make a living, which it doesn't; but that was our ideal. We don't have to be rich or anything, but it would be nice if, instead of all those record companies making a living out of us, we'd be making a living out of them as well. But that isn't the case. It can get quite bitter, and it makes you a bit cynical in the business side of things.

The most interesting place to be though is "behind the scene" as opposed to "in the scene." I've seen alot of kids jumping on the bandwagon, using a lot of drugs and behaving like neo-hippies and they hurt themselves and probably others more than what is good for them.

I think true spirituality can only be discovered for yourself, which is why I think it's very hard to talk about a message. This has happened with many groups where you have a free association of individuals and at a certain point everyone looks like each other and talks like each other and was made less free than before. What I think is most important is getting this atmosphere where maybe you can just hint that you can get more, and then they (individuals) can go out on the dance floor and look for it themselves. If there's any message it's "take nothing for granted and do it yourself. Always look beyond. There's always more to life." True spirituality can only be discovered for oneself and it's only attained through individual development. It's the only way it's worthwhile. That's the message.

Thanks to Dave for the Holland hookup! ▲

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Folk

MONDAY

8 am FOLK: With Amanda Heffelfinger.

TUESDAY

8 am FOLK: *Ode to Ani*. We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away! With Jo Vipond.

WEDNESDAY

8 am FOLK: *Ken's Macaroni*: Start with some old stuff from Ken and Sharon's collection, add a little social comment, top off with some Woody Guthrie or Utah Philips...et voila. A tasty listen. Alternates with *Rootopia*. Listen for everything from Texas roots-rockers to sea shanties and Celtic traditional. Hosted by Wendy Wall (and her faithful friend Gus).

THURSDAY

8 am FOLK: *Folkin' Around* with Keith Malcolm. Emphasis on local folks and fiddle tunes. *Malcolm to my Neighbourhood* at 9:00 am for the little people. Now into his ninth year!

FRIDAY

8 am FOLK: *Acoustic Creek* with Tracey Summers. You'll hear everything and anything from Celtic to African with the occasional lively local musician.

SATURDAY

8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

SUNDAY

10 pm ROCK FOLK ECLECTIC: *Fish Show*. Now more than ever not for the easily confused!

Rock

MONDAY

6 am ROCK: Monday Morning Synapse test with ALC Bong Master. All the goodness with no bitter aftertaste!

2 pm NEW MUSIC: *New Album Review*, with Mike Booth. Extraordinary how potent cheap music is!

3 pm ROCK: *Segues with Buck, Huck, and the corporate reincarnation of Chuck*. We like Amerikkkan Muzik, baybeee. Alts with *Folksongs of the Spanish Inquisition* with Jess and Adrain. We're your friends, we're not like the others. Thrash punk to Brit pop and all stops in between.

11 pm ROCK: *Larry Wang Presents* the soothing effects of ginseng and grape juice have been shown to dramatically reduce problems with gas. Alternates with *Pop O Pie Planet* with Magnus and Matt.

TUESDAY

6 am ROCK: *Skanster's Paradise*: Ska with Matt Bishop.

3 pm ROCK: *Disorder By Design*: Love. Hate. Love. Hate...you fuck with our hearts but never break them: P.S. Union of Uranus still rule! Alternates with *Brand New Stereo* with Kevin Scofield. All that indie rock stuff that college radio was meant for. Love the Elephant 6..

10:30-12:30pm ROCK: *Punk and a Healthy Mind*. On the journey from Tourbillon, Ran prepares Polevaulter and the Laughing Ohmu for the perks which await them at the catycombs - the cleeping God Soldier is guarded by its Wormhandler disiples. www.geocities.com/CollegePark/Union/1043. Alternates with *Songs For the Misunderstood*.

WEDNESDAY

6 am ROCK: *The Cuckoo Clock*. Are U or have U ever wanted to be cuckoo for cocoa pops? Well, then join your host Sean for a big fat bowl! Yumm!

3 pm ROCK: *My Dog Has No Nose*.

Alternates with Katrina.

10:30 pm ROCK: *equity-eclectika*... much more than 51 per cent varied female content. Frequent guest Dr. Harion Milliard will attempt to locate your requests.

THURSDAY

6 am ROCK: with Brian Linds.

3 pm ROCK: *Rush Hour* Radio as we know it comes to a screeching halt when Kaylar, Princess of the Parking Lot and her dancing cabana boy, Uncle Ian get behind the wheel. Fasten your seatbelts as they steer you through the suburbs of rock. Alternates with *Snap, Crackle and Pop*.

10:30 ROCK: *Laced In Darkness*: Gothic-Industrial-Ambient music. Paranormal topics such as vampires, haunted houses, UFO's, ESP and more. Enter the darkness.... Alternates with *Area of Refuge*. Are you alone? sad? frightened? Well, don't go hide under the stairs, listen to Tyler every second Thursday for a little pick me up. Better than speedballs, baby!

FRIDAY

6 am ROCK: with Dale Davies.

3 pm ROCK: Welcome the *Return of the Deadly Kung-Fu Mansion*. Alternates with *PMS Show*. Not once a month, but twice. So deal with it.

10:30 pm ROCK: *Wire Shock*. As the Space Monkey takes the helm, trance, house, and whispers of ambience will be painlessly absorbed by the skin. Level of acidity per genre may vary upon treatment. Alternates with *Escape Velocity*. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

SATURDAY

6 am ROCK: With Ryan Dworschak

8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

Jazz, Rhythm & Blues

MONDAY

5 pm JAZZ: *Milestones* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. The three hour programs will favor those artists who fit Lester Young's dictum: "Ah, but can you sing me a song?" *Five Spot* can be heard on alternating Mondays at this time. Listen.

TUESDAY

5 pm JAZZ: *Caravan*. With Ron Rounds.

6:30 pm JAZZ: *Jumpin' in Jazz*. With host Noel Greenwood presenting a survey of the early era of Jazz.

WEDNESDAY

5 pm JAZZ: *Straight No Chaser*. Roatating at 33 1/3 RPM, your alternating hosts Demetrious Tsimon and Shaukat Husain bring you the best in modern jazz. New jazz releases and reissues are featured along with profiles of jazz artists and occasional interviews with visiting artists. Not a dissonant note is heard here so tune in, sit and relax.

8 pm RHYTHM & BLUES: *Let the Good Times Roll*.

June 4: Todd Rhodes, Tinsley Ellis, New Releases

June 11: Bonnie Lee, Spaniels, New Releases

June 18: Sugarcane Harris, Otis Rush, Luther Allison

June 25: Clifton Chenier, Eddie Floyd, New Releases

July 2: Lee Allen, New Releases

THURSDAY

2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour*. Eric Leblanc presents one hour of the best of mostly repeats.

June 5: Curtis Mayfield, Aladdin Records Part 3

Classical

MONDAY

10 am CLASSICAL: *Music on Mondays*. With George Heffelfinger and Larry Ryan.

TUESDAY

10 am CLASSICAL: *Just Say Nono*. Awaiting the revolution? (And aren't we all?) But what can we do? Just say Nono? Still coming soon (honest!) the *Annals of Webem*.

WEDNESDAY

10 am CLASSICAL: *Don't Let the Horse Eat That Violin!* Tune in weekly and listen to a variety of classical music form the 20th century.

THURSDAY

10 am CLASSICAL: *Music Thru the Centuries* with David Winn and Austin Scott.

FRIDAY

10 am CLASSICAL: *Amadeus*...and More.

Late Night Radio

MONDAY

12:30 am LATE NIGHT: *Sub-Zero Cold Loungin*, with Sub-Zero...DJ D Whiz at your service with power forwards clockwise and Jimmy G.

3 am GUMBO: *Swish*.

TUESDAY

12:30 am: *Superfluidity* with Aaron If you don't know, you better ask. Alternates with *Unbroken Chain*: Rock out to live Grateful Dead with host Lucky Budd. If you get confused, listen to the music play!

WEDNESDAY

12:30 am LATE NIGHT: *Chinese Music and News* with Michael Mok. Alternates with *House of Ham*.

3 am GUMBO: *Cheque please*...

THURSDAY

12:30 am LATE NIGHT: *No Need for Alarm*: get cracked up with Needles and Kid Charlemain as they play hip hop through the early morning hours. 95bpm, no more. Alternates with *The Noir Cabaret*, hosted by Todd Owen. Take in the hottest in new jazz, covering the spectrum from acid to cool

with respects paid to the elders.

3 am GUMBO: *Coupe De Ville*: Slide across the leather six way. Check the stars. Mom was wrong, you don't need to sleep. Old school swervin to the end of the last sentence.

FRIDAY

12:30 am LATE NIGHT: *Peeing in the Bathtub*: "Even if your kids are scrawny, a pet wolverine is still a very bad idea." Alternates with *The Idiot from Minsk*.

3 am GUMBO

SATURDAY

1 am LATE NIGHT: *Longhair's Jukebox*: Pure psychedelic radio with your weekly dose of stereophonic sounds.

3 am GUMBO: with Lyndsay and assorted guests

SUNDAY

1 am LATE NIGHT: with Britt and Scott.

3am GUMBO: *In the Arms of Sheep*.

A Guide to
CFUV FM 102
Victoria's Listener-Powered Radio

Specialty

MONDAY

9 pm WOMEN IN MUSIC: *Beating Time*. Victoria's only show on women and their music. We promise the unusual, incurent, political sweet and sour.

TUESDAY

1 pm WOMEN: *The Token Zone* Womyn of color exploring music, poetry and art...interview and views, plus your favorite curry and stirfry recipes.

2 pm FOLK: *Mediterranean Music*. Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion! Spoken in French.

9:00 pm: SOUNDTRACKS: *Movietrax*. Picture and popcorn not included, but the different hosts bring you just about everything else you could want from the movies - soundtracks, history, trivia, reviews, giveaways and more.

WEDNESDAY

2:30 pm LOCAL: *Only In Victoria*. Only the best, hippest, and grooviest stuff that the City of Flowers has to offer. Linda alternates with Ian.

THURSDAY

8 pm ELECTRONIC: *Earmeals*. Experimental, electronic, exotic, unusual and unclassifiable music and sounds with Brian Lunger and Agustin Luviano-Cordero.

FRIDAY

8 pm SPOKEN WORD/LITERARY: *Sad and Beautiful World*. Where poetry is not a luxury. With hosts Max Sloan and Inch Conneticut.

9 pm DANCE: *Bass Culture*. DJs Tyger Dhula and Salamander spin an eclectic selection of underground dance music. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

10:30 pm: TECHNO: *Wire Shock*: As the Space Monkey takes the helm, trance, house, and whispers of ambient will be painlessly absorbed by the skin. Level of acidity per genre may vary upon each treatment.

SATURDAY

3 pm PLAYLIST: *Playlist Salad*. One hour of the finest listening ingredients.

4 pm Artist Profiles: *Labelled and Shelved*.

June 7: Dumela Africa

June 14: Rod McCrimmon

June 21: Humble Exposure

June 28: Folk

July 5: Dumela Africa

6 pm REGGAE: *Alive and Dread*. Roots rocking sounds of Reggae and African music. With hosts Michael, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion*. Crank the volume and get ready to move! Corey and Sean spin up the turntables and lay down the latest techno/trance tracks to get your Saturday night thumping.

10 pm HIP HOP: *Freaky Flow*. - Take a two hour journey into hip hop with DJ's Most Def and Digital. All the new flavors from East, West, & inbetween. With giveaways, requests and more. It's da bomb.

12 am GARAGE: *Garage Grooves*. Attention Sophisticats and Sosphitikkens. At last, a show just for you! One entire hour of swingin' way out, real-gone, outta sight, Farfisa-drenched, Vox- powered, Boss garage 60's punk! Come and worship in the church of FUZZ!

SUNDAY

6 am ECLECTIC: *What's Left of What's Real?* A musical metaphor for a dying planet, an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

3 pm METAL: *Disciples of Dr. Demento*. We're running thangs with the dopest and the flyest jams in the East and the West. It's all fused over Paul Stanley samples and Micheal Angelo jams - the battle rages on - choose your side - Death to False Metal!

10 pm ECLECTIC: *Fish Show*: Stereo - Glamrock - noise - request line. I foresee in the near future his name being used to terrify young children: MULRONEY.

Multicultural

FRIDAY

2 pm NATIVE: *World of Aboriginal Radio*. The sounds of freedom for those who have been silenced.

SATURDAY

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host *Soitellaan*, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews and poems in Finnish.

11:00 am EAST INDIAN: East Indian music and news with Jan Dhaliwal.

Noon IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere.

1 pm PORTUGUESE: *Portuguese Mosaic*. Music and culture from the Portuguese-speaking world.

2 pm SCOTTISH: with Wally Cunningham

5 pm: FRENCH: Rotating hosts bring you

French music and news.

SUNDAY

9 am YUGOSLAVIAN: For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Zivkovic.

10 am POLISH: Gregorz Gawronski and Ursula Zielinska present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: Italian Broadcasting System. Music and news with Giovanna Greco and Lorenzo Sforza.

12:30 pm LATIN AMERICA: *Postales Musicales de Latino-America*. Hosts Miguel Alverenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

News/Public Affairs

MONDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Active Airwaves* From the esophagus of the activist community. Giving voice to marginalized movements. Women, evironment, queer, human rights, social justice. Linking the global to the local.

1 pm GAY/LESBIAN: *This Way Out* (Syndicated). The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews and features.

1:30 pm PUBLIC AFFAIRS: *Earth First*. Feeling fragmented? Tap into nature!

8:00 pm GAY/LESBIAN: *Dyke Dimension*. Featuring Lahl's "word of the week," upcoming events and issues of interest to Victoria's dyke community.

TUESDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Into the Streets!* With John-Henry and Amanda. Listen every Tuesday to hear people who are in the streets working towards social and political justice. Alternates with TAPS (*Together Against Poverty*).

8 pm PUBLIC AFFAIRS: *Swivel Chair*, Prime Time Public Affairs. CFUV's noon hour magazine goes prime-time.

8:30 pm GAY/LESBIAN: *Queer and Present Danger*. Turn off your "gaydar" and turn on your radio to hear Vancouver Island's bitchiest, saucy, in-your-face queer radio program. News, reviews, hair, issues, music, sleaze and gossip. Come out and tune in or we're gonna get you and your little queer friends too!

WEDNESDAY

Noon: CFUV News, weather and sports.

12:15 PUBLIC AFFAIRS: You can hear the *Solidarity Show* with Jana G. There is also alternative news and views from down south with the *Food Not Bombs Radio Network*. Keep informed and think for yourself!

1 pm DISCUSSION: *Alternate Views*

(syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.

2 pm PUBLIC AFFAIRS: *Making Contact* (syndicated). Right-on interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right. The show is American, but the resistance is universal...

THURSDAY

Noon: CFUV News, weather and sports.

12:15: PUBLIC AFFAIRS: *Your Man Against Red Tape* Are you fed up with government indifference? Unanswered letters and phone calls? Are your concerns being ignored? Have you got a problem with government red tape and don't know your rights or where to turn? Then tune in to host Bart Armstrong.

1:00 pm PUBLIC AFFAIRS: John Shafer calls this show *Bad News*. Tune in and find out why.

FRIDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Booklit* with Alisa and Andrea.

1 pm ARTS MAGAZINE: *Artlet*. The Victoria arts scene. Interviews with Victoria artists, reviews of openings, theater and more.

1:30 pm PUBLIC AFFAIRS: *African Perspective*. A new, upbeat news and entertainment program that highlights positive developments within Victoria's African community, and examines broader social, cultural, economic and political issues to do with Sub-Saharan Africa with host Zvondai Muchenje.

SUNDAY

4 pm PUBLIC AFFAIRS: *From the Blackside*. A program of easy R & B with interviews and guests from the Black Side, with your host, Captain Ron.

5 pm WOMEN'S ISSUES: *Women on Air*. Unsilencing the silences. Music, news and interviews on diverse women's voices. ▲

PROGRAMMING MONDAY TO SUNDAY

Mon Tue Wed Thr Fri Sat Sun

6	ROCK						6	
7	FOLK						7	
8							ROCK	8
9							YUGOSLAVIAN	9
10	CLASSICAL					FINNISH	POLISH	10
11						EAST INDIAN	ITALIAN	11
12	public affairs					IRISH	LATIN AMERICAN	12
1	GAY & LESBIAN DISCUSSION	MAGAZINE	DISCUSSION	PUBLIC AFFAIRS	ARTS MAGAZINE AFRICAN	PORTUGUESE	JAZZ etc.	1
2	NEW ALBUM REVIEW	MEDITERRANEAN	PUBLIC AFFAIRS LOCAL	BLUES & GOSPEL	PUBLIC AFFAIRS	SCOTTISH		2
3	ROCK					PLAYLIST	METAL	3
4						ARTIST PROFILE	MAGAZINE	4
5	JAZZ					FRENCH	WOMEN'S ISSUES	5
6						REGGAE	JAZZ	6
7							JAZZ	7
8	LESBIAN	PUBLIC AFFAIRS GAY / LESBIAN	RHYTHM AND BLUES	ELECTRONIC & EXPERIMENTAL	LITERARY	DANCE	JAZZ	8
9	WOMEN IN MUSIC	SOUND TRACKS			DANCE			9
10	ROCK					RAP	FOLK/ ROCK/ ECLECTIC	10
11						GARAGE		11
12						LATE NIGHT	LATE NIGHT	12
1	LATE NIGHT							1
2								2
3	GUMBO							3
4								4
5								5

JUNEplaylists

by Artist • Title • Label

FOLK

Jim Brannigan • *The Singing Bird* • Ind
 Dan Bern • *Dan Bern* • Work
 Iris Dement • *The Way I Should* • Warner
 Various • *Sweet Sunny North Vol 2* • Shenachie
 Kevin Cryderman • *Nice Guy* • Ind
 Adrian Legg • *Waiting For A Dancer* • Red House
 Leahy • *Leahy* • Virgin
 Caesoria • *Evora* • Cap Verde • Lusafrika/BMG
 Ani DiFranco • *Living In A Clip* • Righteous Babe

VARIOUS

Monday -Saturday • 8-10 am

EXPERIMENTAL

Tuu • *Mesh* • Hearts of Space
 Organum • *Desola* • Robot
 Coil • *Stolen & Contaminated Songs* • Threshold House
 Phillip Jeck • *Loopholes* • Touch
 The New London School of Electronics • *The Deepest Cut* • Rising High Records
 Amon Duul • *Paradiesworts Duul* • Captain Trips
 Ground Zero • *Revolutionary Pekinese Opera* • ReR
 Boris Kovad • *Anamnesis* • Victo
 D.J. Spooky • *Nekropolis* • Knitting Factory
 Sanndreymi • *s/t* • Nano

EARMENALS

Thursdays • 8-10:30 am

JAZZ

Niels Pederson • *Friends Forever* • Milestone
 Kenny Barron • *The Only One* • Reservoir
 Claire Martin • *Old Boyfriends* • Linn
 Randy Weston • *Earth Birth* • Verve
 Frank Foster • *Leo Rising* • Arabesque
 Phil Woods • *Alto Summit* • Milestone
 Oscar Peterson • *A Tribute* • Telarc
 Dutch Jazz Orchestra • *Portrait of a silk thread* • Kokopelli
 Mike Murley • *Conversation Piece* • Cornerstone
 Bill Evans • *The Secret Sessions* • Milestone

VARIOUS

Weekdays • 5-8 pm

BLUES

Nappy Brown & Kip Anderson
Best of Both Worlds • Ripete
 Larry Burton • *The Blues Just Stay The Same* • Babylon
 Flamingos • *Complete Chess Masters Plus* • MCA
 Paul Geremia • *Live from Uncle Sam's Backyard* • Red House
 Jay McShann • *Hootie's Jumpin' Blues* • Stony Plain
 Moonglows • *Greatest Recordings 1954-59* • MCA
 Muddy Waters • *Paris, 1972* • Pablo
 Various • *Celebration of Blues* • St. Clair
 Robert Walker • *Promised Land* • Rooster Blues
 Jimmy Witherspoon • *With Junior Mance* • Stony Plain

LET THE GOOD TIMES
 ROLL Wednesdays
 8-10:30 pm

UNDERGROUND DANCE

Slip 'N Slide • *Let Me Know* • JEDI
 Substance • *LF-Ant 12"* • Ruffneck Ting
 Roni Size & DJ Die • *It's Jazzy/Play it For Me 12"* • V Recordings
 DJ Krust • *Genetic Manipulation 12"* • Full Cycle
 DJ Rap • *Sirens 12"* • Lowkey
 Horace Andy • *Roots + Culture LP* • Awira/Ras
 Quicksilver • *Lord of The Flies 12"* • Rugged Vinyl
 V/A • *Channel Zero CD* • Play Records
 V/A • *Nordic Tracks 12"* • Mo Funk
 KRS1 • *Step into A World 12"* • Dive

BASS CULTURE

FRIDAYS • 9 - 10:30 pm

TECHNO

Psychick Warriors Ov Gaia • *Kraak!*
 Plastikman Remixes • KK Records
 the Kooky Scientist • *Unpopular Science* • Plus 8
 Vulva • *Birdwatch* • Rephlex
 Richard H. Kirk • *Virtual State* • Warp
 Theorem • *Nano* • Plus 8
 Juan Atkins • *Infinity Collection* • Tresor
 v/a • *Sound of Zero & One* • Control
 Mark Broom • *Angie is a Shoplifter* • Pure Plastic
 ADSR • *90 Minutes in the Eyes of JO* • Cheap One
 Earth Nation • *Terra Incognita* • Eye Q

WIRE SHOCK & ESCAPE VELOCITY
 alternate Fridays • 10:30-12:30pm

PERPETUAL MOTION
 Saturdays • 9-10 pm

compiled by Kevin Scofield

CFUV Playlist

Musical programming unique to Vancouver Island on CFUV FM 102

TW	LM	CAN	ARTIST	TITLE	LABEL
1	-	+	Mexican Power Authority	<i>s/t 7"</i>	Indy
2	9	*	Huevos Rancheros	<i>Come In Tokyo 7"</i>	Ship&Anchor
3	6		Pavement	<i>Brighten The Corners</i>	Matador
4	-	+	Run Chico Run	<i>Run Chico Run</i>	Indy
5	1		Matthew Sweet	<i>Blue Sky On Mars</i>	Zoo
6	2	*	Monoxides	<i>Galaxy Of Stooges</i>	BMG
7	4	+	Santo	<i>Exit Planet Right</i>	Daisy
8	30		Ben Folds Five	<i>Whatever And Ever Amen</i>	550 Music
9	-		Dinosaur Jr.	<i>Hand It Over</i>	Reprise
10	-	*	Mollies Revenge	<i>Every Dirty Word</i>	147
11	-		Buck-O-Nine	<i>Twenty-Eight Teeth</i>	TVT
12	10	*	Mary Jane Lamond	<i>Suas E.</i>	Polygram
13	-	*	Eric's Trip	<i>Long Days Ride 'Till ...</i>	Sonic Unyon
14	-	*	Dan Bern	<i>Dan Bern</i>	Sony
15	-	*	Sloan	<i>One Chord To Another</i>	Enclave
16	20	*	Claude McKenzie	<i>Innu Town</i>	Indy
17	-		Yo La Tengo	<i>I Can Hear The Heart Beating...</i>	Matador
18	-		Less Than Jake	<i>Losing Streak</i>	Capitol
19	-		Ani DiFranco	<i>Living In Clip</i>	Righteous B.
20	-	*	Meryn Cadell	<i>6 Blocks</i>	Handsome B.
21	5	*	Super Friendz	<i>Slide Show</i>	Murder
22	14	*	Glueleg	<i>Clodhopper</i>	Liquid
23	-		Camp Lo	<i>Uptown Saturday Night</i>	Profile
24	-		Helmet	<i>Aftertaste</i>	Interscope
25	-		Bates Motel	<i>Tales Of Ordinary Madness</i>	Tomcat
26	-		Bettie Serveert	<i>Dust Bunnies</i>	Matador
27	-		Ben Lee	<i>Something To Remember</i>	Grand Royal
28	-		Run On	<i>No Way</i>	Matador
29	-		Folk Implosion	<i>Dare To Be Surprised</i>	Communion
30	-		Pennywise	<i>Full Circle</i>	Epitaph

Ranking reflects airplay + denotes Victoria artist * denotes Canadian artist

Music Director: Ari Knazan

Ari Knazan takes tracking calls on Mondays from 11 am - 4 pm

Katrina McGee takes tracking calls on Wednesdays from 10:30 am - 1:30 pm

CFUV FM102 PO Box 3035 University of Victoria, Victoria, BC V8W 3P3
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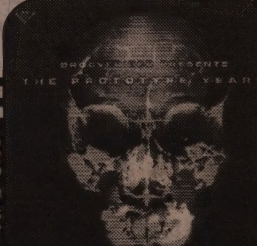


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jazz



fest '97

by Chris Johns

Traditionally, jazz clubs are dark murky places, crawling with mobsters and sleazeballs, full of the corrupting influence of improvised music. As appealing as this may be, it can be equally enjoyable to hear jazz in the comfort of a well-appointed lounge. This month, Victorians are being offered just such an opportunity.

JazzFest is notable this year, not just for its big name artists like Brubeck, Alpert and Krall, but also for the addition of a very hip new venue. The Bengal lounge at the Empress hotel will provide a splendid showcase for seven nights worth of great jazz, played in luxurious surroundings. Brian Nova, already familiar to many from his frequent visits to Victoria, gets things started at the Bengal lounge on the 21st. This Seattle-based musician has proven himself to be one of the most technically gifted and imaginative guitarists on the scene today. Besides being a brilliant guitarist, Nova is also gaining recognition as a first rate vocalist. His latest album "Live at Billtown Billiards" has been receiving a significant

amount of air time here at CFUV, and on Tacoma's jazz station KPLU, thanks in no small part to Nova's singing. The Brian Nova trio performs nightly from the 21st to the 23rd. All shows get underway at 9.

The following night, the Bengal lounge will be presenting the multi-talented multi-instrumentalist Jay Thomas. As a musician he is equally adept on the trumpet, flugelhorn, flute, alto, and tenor saxophone—a veritable one-man big band. Just so that Jay doesn't have to do all the work, however, he will be accompanied by a fantastic rhythm section consisting of pianist John Hanson, legendary bass player Buddy Catlett and drummer John Wikan. The quartet performs on Tuesday the 24th, which also happens to be the same night T.F. Monk is in Esquimalt, Karel Roessingh is at Herman's and Jermeny Davenport plays Pescatore's. It will require nothing short of synchronized watches and a touch of the old ubiquity, in order to catch all of the action happening this night, but the dedicated fan will not be deterred by such an embarrassment of riches.

Rounding out the Bengal series is Victoria's very own Joe Coughlin. One of the highlights of last year's festival was Joe's stellar performance at the nightclub formerly known as Harpo's. His mellifluous baritone, laidback professionalism and commanding stage presence, made for a spectacular evening of song and merriment. The show was such a success, in fact, that *Jazzfest* organizers have wisely decided to have Joe back again this year, for not one, not two, but three sure-to-be-swinging performances. With his great backing band, and the very real possibility of special guests, Joe's presence will transform the venerable Bengal lounge from a tasteful-if somewhat sedate- bastion of colonial tranquillity, into a groovy jazz grotto. Joe Coughlin performs nightly from the 26th thru the 28th. Catch him if you can.▲

Tune into jazz weekdays 5 - 8 pm on CFUV FM 102 and find out about Victoria's JazzFest International '97. Or call the JazzFest office at 388-4423 for details.

Graewe/Houle

by Ron Rounds

Performing this year at the 13th annual *JazzFest* will be the Graewe/Houle Quartet. Georg Graewe is a German pianist who first recorded with his quintet in 1976 on FMP. Twenty-one years later, he has set a prestigious name for himself in the world of improvisation and composition. He has recorded solo and with a variety of combinations of his ten-piece GrubenKlungOrchester. In 1993 he started his own label, Random Acoustics, and since then has been receiving popular reviews of his work with Ernst Rejseger and Gerry Hemingway.

Last November at Victoria's *Tic Toc* music festival, Georg performed a captivating and beautiful solo set of improvised piano, with suggestions of a classical background that created an aural freedom from noted constraints.

Francois Houle is a diverse clarinetist/saxophonist who resides in Vancouver and is quickly becoming known internationally. He has music degrees from McGill University and was artist-in-residence for two years at the Banff Centre for the Arts. He has performed in ensembles under the direction of such luminaries as Bruce Mather, Mauricio Kagel, Toru Takemitsu and Iannis Xenakis. From his contemporary new jazz trio with Tony Wilson and Dylan Van der Shyff, to Paul Dolden's

electroacoustic work, "Intoxication by Speed", Houle's creative variety in composition and improvisation have proved him to be an important artist. Francois and his trio have just returned from a European tour and Victoriaville date with Vancouver's Talking Pictures.

Bassist Matthew Sperry is a resident of Seattle, with some Asian influences as he plays shakuachi in the group, Phi Gelle. He also performs with an improvising string quartet called "Thing Some Q".

Percussionist Raymond Strid is from Sweden and is a member of the trio, Gush, featuring the brilliant Mats Gustafsson on reeds.

I have only heard Georg and Francois on one recording together. *Live at Banlieues Bleues*, with bassist Joelle Leandre. The complex interplay between these musicians is stunning and overflowing with ideas; a CD which rewards with repeated listening.

The Graewe/Houle Quartet will promise a compromise between technical discipline and dedication for free forms of music, an interaction of skill, beauty and imagination and a exemplary show for students interested in modern expressive music.▲

Graewe/Houle Quartet appear at JazzFest International '97 at Hermann's Jazz Club at 9 pm, Sunday, June 22nd. Tickets at the door.

Luther Allison

by Russell Fairburn

If you've been wondering about whether to attend the Luther Allison show on June 22nd, there are five good reasons why you should. At this year's W.C. Handy Blues Awards, Allison collected the following prizes: Blues Entertainer of the Year, Contemporary Blues-Male Artist of the Year, Blues Band of the Year, and runner-up in the Blues Instrumentalist-Guitar category (behind Ronnie Earl).

And the fifth reason? *Blue Streak*, his 1995 release on Alligator Records. From the opening blast of the bluesy "All the King's Horses" to the R&B mastery of "Think with your Heart" to the gospel tinged "Midnight Creeper", Allison's guitar and voice soar. Allison, who wrote or co-wrote all but one of the 12 tracks, is truly in his prime. *Blue Streak* is a testament to Allison's staying power and firmly re-establishes him among the

American blues greats, even though Allison has called France home for many years.

Born in Mayflower, Arkansas in 1939, Allison and his family moved to Chicago when he was 11. He soon befriended Muddy Waters' young son and the two would hang out at Muddy's rehearsals and meet many great bluesmen such as Jimmy Reed, Lightnin' Hopkins, John Lee Hooker and B.B. King. Although his time in Europe lessened his North American presence, his signing to Alligator Records announced his return. Looking like Morgan Freeman on amphetamines, Allison's searing guitar riffs and soul-deep vocals ensure a volcanic live show.▲

Luther Allison appears at Victoria JazzFest International '97 on June 22 at Legends on Douglas.

friday june 20

King Ernest

9:30 pm

saturday june 21

Lorraine Klaasen & Soweto Groove

9:30 pm

sunday june 22

Luther Allison

9:30 pm

monday june 23

Johnny Ferreira & The Swing Machine

9:30 pm

tuesday june 24

T.S. Monk

9:30 pm

wednesday june 25

Tikisa

9:30 pm

thursday june 26

Otis Rush

9:30 pm

friday june 27

Conjunto Cespedes

9:30 pm

saturday june 28

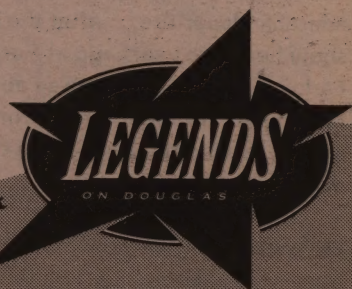
Geno Delafosse and French Rockin' Boogie

9:30 pm

sunday june 29

Kadda Cherif Hadria

9:30 pm



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THRUSH HERMIT

Kickin' Ass, For Better or Worse

by Kevin Scofield

For Canadian bands, it's not an easy task to be only somewhat successful in your own country before being signed to a major US label. But Halifax's Thrush Hermit have done just that. In 1996, after talking to practically every major label in the business, the band jumped on board with Elektra and started a new chapter in their history. Some things have changed, but not much, and fans have noticed this with Thrush Hermit's debut Elektra release called *Sweet Homewrecker*.

"There are a lot of plusses and minuses that go with being on a big label," explains Joel Plaskett (vocals/guitar). "Things take a lot longer to get done because of the number of people you need to go through. But, there's also bigger budgets and good people to work with. Coordinating the whole thing is what's difficult." Apart from losing some artistic control, Thrush Hermit were able to record their latest record at the famous Easley Studios in Memphis, and have received a heap of press since *Sweet Homewrecker* came out. The band is far from being ignored by their new home.

The strange part about Thrush Hermit's current home is that they were the last band to get signed out of all their friends. Sloan signed to Geffen, then Eric's Trip, Jale and Hardship Post signed to Sub Pop. Thrush Hermit were sort of left in the dust. Fortunately, things worked out for the best. "We're very happy at Elektra," says Rob Benvie (guitar/vocals). "Our friends are telling us that we're set, but we know that's not the case. We're still a small band -

we're not overestimating the situation. It's really not a big deal, although the excitement is definitely there." Thrush Hermit realize that being signed to a major label these days doesn't mean that much. They know that they still have a lot of 'asses to kick.'

"Before (being signed) it was like 'we're gonna go out and kick the world's ass,'" jokes Benvie. "Now it's more like 'we're gonna kick small towns' asses one at a time, which is the way it should be done. We just want to play."

Many fans are excited that Thrush Hermit have finally released a full-length. Both *Smart Bomb* and *The Great Pacific Ocean* were just EP's, but it wasn't really planned that way. Both Benvie and Plaskett agree that *The Great Pacific Ocean* should have been a full-length, but they didn't think too much about it at the time. *Sweet Homewrecker* documents what the band has been up to since the last EP, and how things have changed.

"This record has a little more depth," Plaskett explains. "The songs are still catchy, but lyrically they kinda' go to someplace that maybe is cooler. The new songs are a lot more fun to play. We don't even play



songs from *Smart Bomb* anymore."

"Our musical tastes have changed," says Benvie, jumping in. "We used to play really fast, with lots of noise. We just didn't want to keep doing the same thing. Compared to our older records, this new one sounds really pro. We know more about the process of recording. We feel more like pros now, where back then we were just idiots."

Thrush Hermit's future looks very bright. They already have 20 new songs written for their next album. Most likely, they'll use

some of the songs for some 7"s until their next record comes out. The Hermit actually just recorded some of these newer songs at Easley Studios again, so it looks like Thrush Hermit is ready for something new to be released. Probably this fall we'll see some singles. For now, Thrush Hermit will continue trying to make themselves more known in Canada, while also trying to chop away at the US. The band has toured the US a couple times before, and know how hard it is to stand apart from all the other bands. With the support of Elektra, the road shouldn't be too bumpy. ▲

Glueleg

by Jason Lake

On May 7, Glueleg put on quite a show at The Limit in support of their new album *Clodhopper*. Beforehand, bass player Andrew Charters, aka "Chowder", spoke about the band, the album and the tour.

Off: The requisite question is: what led to Carlos's departure? [referring to Carlos Alonso, formerly with the band on Chapman Stick and vocals]

CHOWDER: Basically... he got married and wanted to raise a family. He's going to be a father in June, I think. From what I've heard, he's working with a graphics company and doing quite well for himself.

Off: It's nice to hear that it was an amicable departure... after the last show here two years ago at Harpo's, Carlos seemed a bit bemused about Bob Mackowycz [former Glueleg trumpeter] and his leaving the band just a couple of days before that show.

CHOWDER: On the new album, there's a track called "Fresh Pigs." He wrote that... We're on really good terms with him. We did a re-recording of "I Saw You Joja" off of the first album *Heroic Doses*, which

he also wrote and rapped on.

Off: Carlos played stick, you play bass... do you feel that changes the sound of the band much?

CHOWDER: The response that we get from most people that have watched the show say that they like it better. Most soundmen like it better because the stick is more of a mid-rangy instrument, and the bass is more of a fatter, lower sound. To me, the stick is a solo instrument.

Off: Do you find that playing bass guitar gives you more versatility in the band, then?

CHOWDER: I feel so. I like to fall into a groove. I'm really into the funk and the acid jazz that's going down right now. Carlos did that, though. You listen to "Joja" or "Lilies" and he had that fat groove, but it's just a different sound. The bass thickens up the sound, it's a little more traditional.

Off: What kind of bass players do you prefer listening to?

CHOWDER: Listening to bass players was

never my thing - I just listen to bands, to sounds... There's the classic thing when I was growing up, there was Steve Harris from Iron Maiden, or Dave LaRue from The Dregs... jazz player like Ray Brown, he's such an amazing bass player. But I never tried to emulate anybody, I just listen to their sounds and rip them off (big grin).

Off: How did you wind up in the band? Was there an audition process?

CHOWDER: I was actually auditioned by the management, R.L.M., first, there was an interview, and then I went out and auditioned with the band. It was kind of weird, 'cos I broke a string and I was really nervous. I knew Ruben (Huizenga, lead vocalist and guitarist) from college, we went to the music program at Humber College together, and I knew Carlos a bit too, so there was a personality thing already, so that made it easier.

Off: Before the release of the new album, you did some shows, and people seemed to be a bit unsure about the new material, sat on their hands a bit.

CHOWDER: Yeah... the album was done in October, we did nothing for a few months, then we went out touring with I Mother Earth in January before the release of the album... We did about 25 shows with them... there were a lot of people thinking "This isn't Glueleg. Where's the Chapman Stick, where's the sax all over the place?" It was a different sound, but it's part of what we like to do. We like to be progressive, and the sound did mutate some.

Off: How have things been working out with EMI?

CHOWDER: Things are going great, we've been really lucky. When we recorded the record, we were independent, of course, with Liquid Records. We were lucky to get Sylvia Massy to produce for us - she's worked with R.E.M., Tool, the Chili Peppers... she's amazing. She's got a fabulous ear. Sylvia said she wanted to do it - she called us, but we realized we didn't have the money, so she did it on a spec deal. Then EMI came on board really early and lent us some money to pay for her. I think they didn't want to sign us until the product came out, but they had enough confidence in what we were doing to actually pay for Sylvia. They picked us up in January... it's a licensing deal rather than an artist deal. Since we're under our own label, Liquid, we have full artistic control.

Off: Salmonblaster's on Liquid also, right? How's that working out, and how's the tour been with them?

CHOWDER: It's great, we're really lucky. Salmonblaster are good friends with us, and we share management company with them as well... it's a family thing between the management, the label and the bands. Their CD is great, I listen to it all the time. They should be putting out a new one this summer. ▲





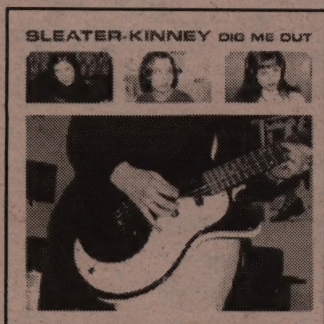
DISCussion



10 Days Late
Sticky Flytrap
2112

Maybe I'm shallow, but I've always had a tendency to judge books by their covers. If I wasn't already familiar with 10 Days Late, if I hadn't seen them perform and heard their seven-inches, I wouldn't have even bothered opening up the jewel case because the cover art totally offends my aesthetics. Fortunately, the music isn't as ugly. This Vancouver band has collected material from the past three years and there is an obvious difference between new and old songs. 10 Days Late are at their peak in previously released songs such as "Reach," "Helicopter Head" and "Getaway," which prove their true calling is perky pop-punk with a white trash bite. The newer material is plagued with a grating heavy metal guitar and abrupt tempo-changes. The songs sprawl and, at times, seem to lack focus and energy.

Roseanne Harvey



Sleater-Kinney
Dig Me Out
Kill Rock Stars

How did I live before this album was released? Why did I even bother waking up in the morning? Sleater-Kinney are currently the darlings of the indie rock press and there's a reason for this: they fucking kick. The third release from this Olympia-based trio is jam-packed with impeccable pop songs that will claw and shriek their way into your head. The production and musicianship are more refined on this album, without sacrificing any of the anger or intensity. They cover the full pop spectrum, from the sixties-style of "Little Babies" (complete with "dum dum diddies") to the jarring melodrama of "Heart Factory." The lyrics are as articulate and intelligent as the music, and they deconstruct rock n' roll mythologies and explore the complexities of desire and girl relationships. Guitarists Carrie Brownstein and Corin Tucker share vocal duties and their voices complement and work against each other, creating a tension that can barely contain itself throughout the whole record. Now I can die happy.

Roseanne Harvey

Yo La Tengo
I Can Hear the Heart Beating as One
Matador

For a long time now Yo La Tengo have been putting out great albums without ever really getting much attention—sure they've been mentioned in *Sports Illustrated* and were featured for a few seconds in *I Shot Andy Warhol*, but no one buys their records. Their last studio album *ElectroPura* was as good as any record of 1995 and devoted fans were kept happy through last year with the oddities/out-takes double CD *Genius+Love=Yo La Tengo*. But it's new songs we crave and *I Can Hear the Heart Beating as One* offers 16 of those. Perhaps the band is getting quieter as it ages, but basically this is a typically diverse collection of tunes. Georgia sings; Ira sings; even bassist James McNew contributes more than usual. Song titles like "Stockholm Surprise," "Space Bebop" and "Moby Octopad" signpost the uniqueness of this guitar/organ/bass/drums outfit. There are ballads, rockers, incisive lyrics and droning instrumentals. You even get a fuzzy cover of the Beach Boys' "Little Honda." Mostly the themes are those of love and relationships—funny how that happens when two-thirds of the band are a husband and wife team. The record isn't just good; it provokes thought and it rocks. In fact, it is time that Ira Kaplan gets his due as one of independent music's finest guitar players. What more do you need to hear? Julie Christie knows the rumors are true: Yo La Tengo are great and have always been great—pay attention and support the cause. Yo La Tengo play the Starfish Room in Vancouver and it would be a shame if you were to miss it.

Andrew Murray



Neos
Fight With Donald 7'
Break Even

17 rocking spazzcore "anthems" from Victoria legends The Neos. Justifiably one of the Garden City's more famous bands, this EP resurrects an old Neos practice tape from the grave. Yes, it's a little raw, but hey— that's punk. For those not in the know, the Neos were one of the fastest combos around some 15 years ago. They put out 2 singles and played with the likes of Black Flag and the Dead Kennedys before calling it quits sometime in 1983. Superb liner notes and a cool collage of old Victoria punk flyers round out this amazing package and make this record a must-have for any punk rock fan.

JM

Live 'n Loud

Glueleg/Salmonblaster/INRI
The Limit
May 7

Although both Glueleg and Salmonblaster have gotten good airplay on CFUV, and decent video rotation nationally, only a hundred-odd people came out to see the show. That's about triple the number who saw Glueleg at Harpo's two years ago, but still a bit disappointing. Nonetheless, those that did show up were treated to some great music from all three bands, and all for a measly five bucks. You can't beat that with a bat.

First up was local band INRI, who, despite the early-80's heavy-metal band name, set the scene with a short set of moody-but-not-overboard songs. Not exactly uncharted waters, but still quite enjoyable and above the level of your generic opening act.

Salmonblaster opened a few eyes during their time on stage. While "Freeway," the single and video from their self-titled album, showcases the band's energy more than their creativity, the rest of the set showed that Salmonblaster is not just another band in the Pluto/Limblifter/treble charger mode. The energy was high, the music was loud, but there were enough interesting changes to keep people's attention.

And then there was Glueleg. If a band could ever be called "maximalist," this is it. If you like band comparisons, take three parts Primus, two parts King Crimson, and beat to a bloody pulp. People took to the floor immediately, waiting for the sonic assault to commence. The problem, however, is that 7/4 time isn't terribly conducive to moshing. After a few songs, people settled into more of a listening mode, but there were still a lot of heads bobbing.

Glueleg did indeed pack quite a punch. While the new album strays from the formula of *Heroic Doses*, putting slower songs like "Let All Hear" just serves to emphasize the mind-battering pounding of numbers like "Pistons" and "Titania." The departure of Carlos Alonso from the band meant that most of the

songs he sang the first album were not included in the set this time around, but the strength of the material on Clodhopper shone through this evening. They should be back in town as part of this year's "EdgeFest," so don't miss out next time.

by Jason Lake

Descendents/Suicide Machine/Shades Apart
April 15
Graceland

Amidst the sticky floors and walls which are Vancouver's Graceland, Shades Apart took the stage around 9:30. Hailing from the eastern US seaboard, Shades Apart were a pleasantly surprising four-chord punk band, reminding me of Naked Raygun-ish stuff. The highlight of their set had to be their amazing version of The Misfits' "20 Eyes." Things were good from there until Suicide Machine started up. Formally Jack Kervocian and The Suicide Machines, these guys did nothing for me with their cliched ska-punk stylings. Nothing could keep my spirits down for long though, as hell...the Descendents were up next! I've been waiting six long years to see them play and I can honestly say they did not disappoint a single person that night. Playing for well over an hour and giving two encores, Milo and company played all the hits and more. Most surprising to hear was old stuff like "Catalina" and "I'm not a Punk" alongside classics like "Clean Sheets". Even the new songs from Everything Sucks sounded great live. Ok, so there was no "Pep Talk" or "My World", but for now the Descendents are again a force to be reckoned with.

JM

Pavement/Apples in Stereo
Vogue Theatre, Vancouver
April 20

California-grown Pavement have received a lot of recognition lately from both the media and fellow musicians for their brand of poetic quirk rock. Brit super-group Blur recently praised them for their clever lyrics,

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Live 'n Loud continued

admitting the band influenced Blur's latest album.

They are also one of the instigating bands behind the swell of college kids with English degrees picking up a few instruments and wearing bell-bottomed trousers.

So needless to say, last month's Pavement show at Vancouver's Vogue theatre held a lot of cords, a lot of polyester, and from the overwhelming smell in the air, a lot of marijuana. It was hip.

The special guests that opened the show were a shy band from Colorado called The Apples in Stereo. Apparently they have a following. The drummer smiled all through the set, the singer looked at his feet, there were some space sounds. Overall, I found it quite boring.

But when Pavement came on stage, starting the set with Silence Kit from Range Life, I felt a warm glow of happy happy. Chalk it up to my predilection for hard-rocking tunes and beat poetry, but this is the kind of Pavement music I like. And they played enough of this kind to make it worth my money, with songs from their new album Brighten the Corners like Stereo, Shady Lane and Embassy Row.

But there is definitely another kind of Pavement music. That other kind of music requires the ingestion of drugs prior to listening, and must have something to do with the Grateful Dead. They both have two drummers after all. I don't ingest drugs and I never liked that band, so I was out of luck whenever those songs came on. And God, did they last a long time those songs. Lots of space sounds.

My fellow concert-goer Shawn summed up his feelings on Pavement. He said, "You know, Pavement is like a really

good friend that occasionally says amazing things and holds fascinating conversations, but usually just bores you with their incessant ramblings." And then I said, "Yeah."

Robin Pridy

Duff McKagen
MusicWest, Vancouver Trade and Convention Center
May 10

I went to MusicWest with a single goal: get drunk with Guns N' Roses bassist Duff McKagen and get the real dirt on G N' R. It didn't happen, but I did get to see Terry David Mulligan interview him. I love Duff because he was wearing a leather jacket, a white tank top, and sweat pants. He's cut off his mane and his short, spiky bleached 'do is really cute. He looks how Johnny Rotten should look now (whoever thought Johnny would end up pasty-faced and plump?), kind of wiry with a boyish charm. Most of the interview revolved around Duff's drug use, although he talked a bit about playing in the Fastbacks and the late-70's Vancouver punk scene. TDM was an empathetic and encouraging interviewer, and Duff seemed both nervous and pleased to be there. Duff has sobered up since his pancreas exploded three years ago; he's taking business classes at school and "reinventing" himself physically through martial arts.

After the interview was a "clinic" with Duff and G N' R drummer Matt Sorum and I almost didn't go because I had a serious hankering for shopping. But somehow I found myself waiting in line for forty-five minutes, and all I could think about was buying new shoes. Even though I almost decided to leave like ten times, I stuck it out. I had no idea what to

expect from the "clinic", maybe we'd all sit around on the floor while Duff and Matt led us delegates though. "Row Your Boat." I was very surprised when I walked into the conference-room-turned-rock-concert with a stage, big speakers and coloured lights set up at one end. Duff and Matt got on stage, talked about being in a band, and then played every song from Appetite For Destruction. Bass and drums versions of "Welcome To The Jungle," "Rocket Queen," and "It's So Easy." It was minimalist Guns N' Roses, so intimate and beautiful that I cried. After the set, they answered a few questions, then Snake from Skid Row (where'd he come from?) joined them on stage for a little improvisation. Matt wanted some vocals, so they asked the audience if anyone would like to get up and sing. That's when she appeared, a heavy metal angel with tight black jeans, a shimmering purple jacket, and hair that I could tell was once very, very big. Her name was Linda B and she said, "I want to sing Led

Zeppelin's 'Rock N' Roll.'" The boys broke into song, she picked up the mic and did a heavy metal hair toss, and I realized she was the reason I was there. Then she sang the most amazing rendition of "Rock N' Roll," so much better than Robert Plant. She had presence, she had stage moves, and she even did the heavy metal back-to-back with Duff. The band watched her with looks of amazement and joy on their faces, and they fed off her energy. Linda B, Linda B, wherever you are, you are going to be a star.

Roseanne Harley ▲



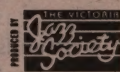
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Legends on Douglas • 9:30 pm
BRIAN NOVA TRIO
Empress Bengal Lounge • 9 pm
ROBIN NOLAN SWING TRIO
Pescatore's • 9:30 pm

June 22

LUTHER ALLISON
Legends on Douglas • 9:30 pm
GRAEWE / HOULE QUARTET
Hermann's Jazz Club • 9 pm
BRIAN NOVA TRIO
Empress Bengal Lounge • 9 pm
ROBIN NOLAN SWING TRIO
Pescatore's • 9:30 pm

June 23

JUNKO ONISHI TRIO
Esquimalt High Theatre • 8 pm
LOST CHART ALLSTARS
Hermann's Jazz Club • 9 pm
JOHNNY FERREIRA & THE SWING MACHINE
Legends on Douglas • 9:30 pm
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June 24

T.S. MONK
Legends on Douglas • 9:30 pm
KAREL ROESSINGH QUINTET
Hermann's Jazz Club • 9 pm
JAY THOMAS QUARTET
Empress Bengal Lounge • 9 pm
JEREMY DAVENPORT QUARTET
Pescatore's • 9:30 pm

June 25

DAVE BRUBECK
Royal Theatre • 8 pm

JEAN BEAUDET TRIO
Hermann's Jazz Club • 9 pm

TIKISA
Legends on Douglas • 9:30 pm

JAY THOMAS QUARTET
Empress Bengal Lounge • 9 pm

JEREMY DAVENPORT QUARTET
Pescatore's • 9:30 pm

June 26

HERB ALPERT
Royal Theatre • 8 pm

OTIS RUSH
Legends on Douglas • 9:30 pm

CHARLES PAPASOFF TRIO
Hermann's Jazz Club • 9 pm

JOE COUGHLIN
Empress Bengal Lounge • 9 pm

SWING DYNAMIQUE
Pescatore's • 9:30 pm

June 27

CONJUNTO CESPEDS
Legends on Douglas • 9:30 pm

P.E.J.E. WITH GARY BARTZ & GREG BANDY
Hermann's Jazz Club • 9 pm

JOE COUGHLIN
Empress Bengal Lounge • 9 pm

SWING DYNAMIQUE
Pescatore's • 9:30 pm

June 28

ROLAND VAZQUEZ QUINTET
Esquimalt High Theatre • 8 pm

GENO DELAFOSE/FRENCH ROCKIN' BOOGIE
Legends on Douglas • 9:30 pm

JAZZ MODUS TRIO
Hermann's Jazz Club • 9 pm

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Empress Bengal Lounge • 9 pm

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Pescatore's • 9:30 pm

June 29

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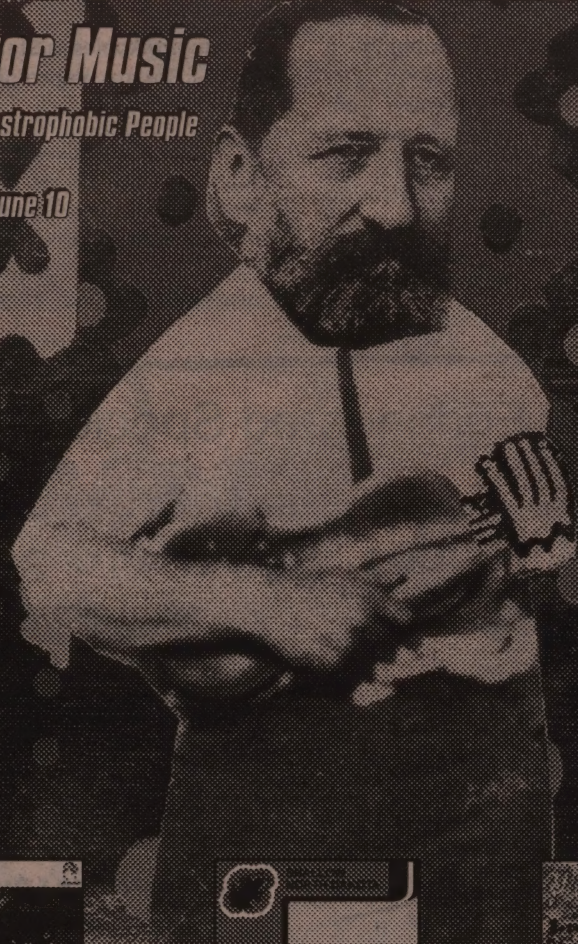
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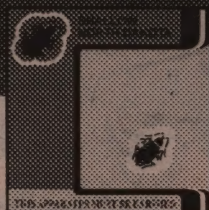
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